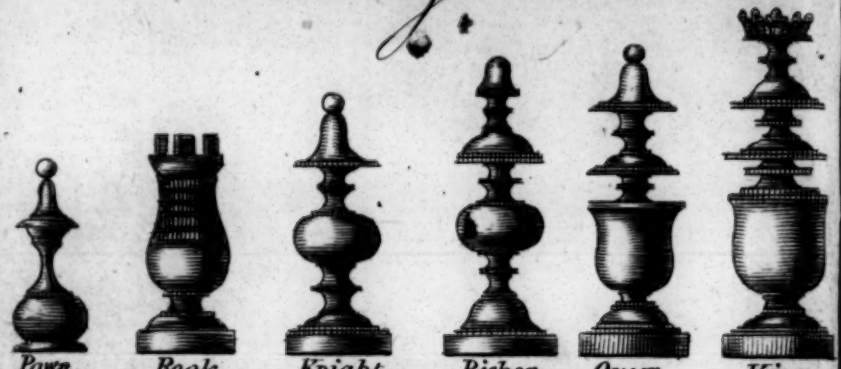
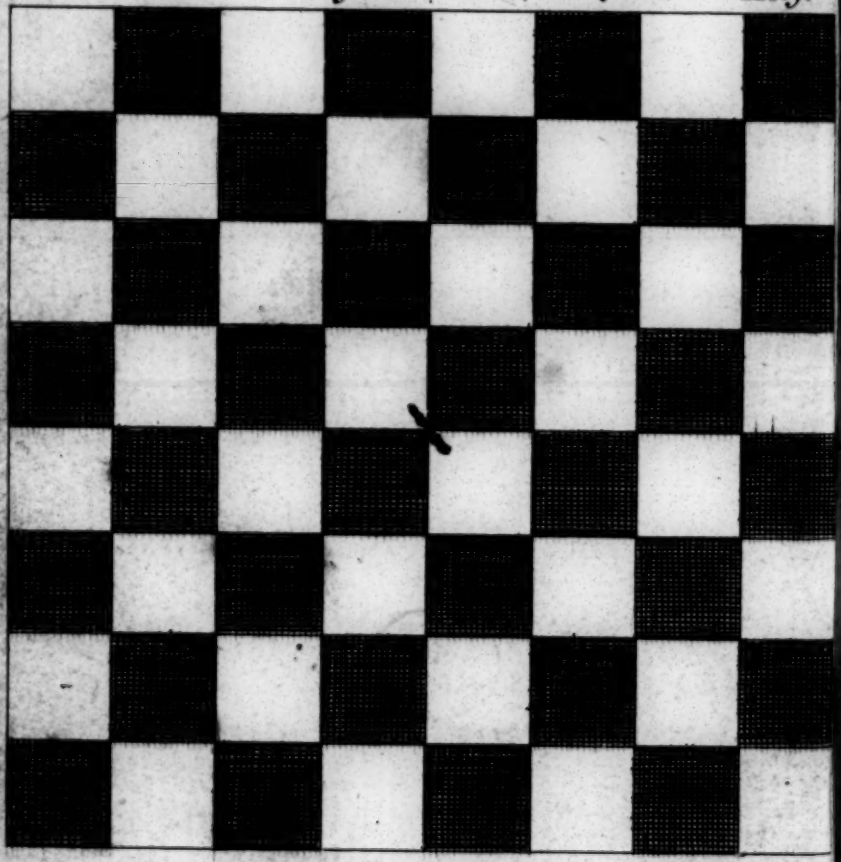
The Chess Men.



Pawn. Rook. Knight. Bishop. Queen. King.



CHESS BOARD.

Published March 6. 1797. by H.D. Symonds.

CHESS MADE EASY.

NEW AND COMPREHENSIVE

RULES

FOR PLAYING THE

GAME OF CHESS;

WITH EXAMPLES FROM

PHILIDOR, CUNNINGHAM, &c. &c.

TO WHICH IS PREFIXED

A pleaſing Account of its Origin; ſome intereſting Anecdotes of ſeveral exalted Perſonages, who have been Admirers of it; and the Morals of Cheſs, written by the ingenious and learned

Dr. FRANKLIN.

This Game an Indian Brahmin did invent,
The force of eaſtern wiſdom to expreſs;
From thence the ſame to buſy Europe ſent,
The modern Lombards ſtil'd it penſive CHESS.

DENHAM.

LONDON:

Printed for H. D. SYMONDS, No. 20, Pater-noſter Row; and CHAMPANTE and WHITROW, Jewry Street, Aldgate.

ADVERTISEMENT.

In this little Treatiſe, which the Editor offers with ſubmiſſion to the Public, he has endeavoured, and hopes with ſome degree of Perſpicuity, to point out the beſt method of attaining a Knowledge of the agreeable and ſcientific Game of Chess.

Various have been the Opinions of different writers, reſpecting its Origin and Antiquity, but none ſeem more clearly to prove it of Indian invention, than the Account, written by an ingenious Frenchman*, prefixed. The Editor has alſo added a few Anecdotes of ſome diſtinguiſhed Perſonages, who were enthuſiaſtic Admirers of this Amuſement; together with the *Morals of Cheſs*, written by the late Dr. Franklin, which he hopes will be deemed no improper appendages.

* M. Favet.

ORIGIN

OF THE

GAME OF CHESS.

IN the beginning of the fifth century of the chriſtian æra, there was in the Indies a very powerful prince, whoſe kingdom was ſituated towards where the Ganges diſcharges itſelf into the ſea. He took to himſelf the proud title of king of the Indies; his father had forced a great number of ſovereign princes to pay tribute to him, and ſubmit themſelves under his empire. The young monarch ſoon forgot, that kings ought to be the fathers of their people; that the ſubjects love of their king is the only ſolid ſupport of his throne; that his paternal care alone can truly attach the people to the prince who governs them, and that in them conſiſts all his ſtrength and power; that a king without ſubjects would only bear an empty title, and would have no real advantage above other men.

The Brahmins and Kajahs, i. e. the prieſts and nobility, repreſented all theſe things to the king of the Indies; but he, intoxicated with the idea of his grandeur, which he thought was not to be ſhaken, deſpiſed their wiſe remonſtrances. Their complaints and repreſentations continuing, he was offended, and to revenge his authority, which he thought deſpiſed by thoſe who dared to diſapprove his conduct, he cauſed them to be put to death in torments.

This example affrighted others. They were ſilent, and the prince abandoned to himſelf, and, what was more dangerous for him, and more terrible to his people, given up to the pernicious counſels of flatterers, was hurried on to the laſt exceſſes. The people were oppreſſed under the weight of inſupportable tyranny; and the tributary princes, perſuaded that the king of the Indies, in loſing the love of his people, had loſt the very eſſence of his power and ſtrength, were preparing to throw off the yoke, and to carry the war into his eſtates. Then a Brahmin, or Indian philoſopher, named Siſſa, the ſon of Daher, touched with the misfortunes of his country, undertook to make the prince open his eyes upon the fatal effects

effects which his conduct was likely to produce. But, inſtructed by the example of thoſe who had gone before him, he was ſenſible his leſſon would not prove of any ſervice, until the prince ſhould make the application of it to himſelf, and not think it was done by another. With this view, he invented the game of cheſs, where the king, although the moſt conſiderable of all the pieces, is both impotent to attack, as well as defend himſelf againſt his enemies, without the aſſiſtance of his ſubjects and ſoldiers.

The new game ſoon became famous, the king of the Indies heard of it, and would learn it. The Brahmin Siſſa was pitched upon to teach it him, and, under the pretext of explaining the rules of the game, and ſhewing him the ſkill required to make uſe of the other pieces, for the king's defence, he made him perceive and reliſh important truths, which he had hitherto refuſed to hear. The king, endued naturally with underſtanding and virtuous ſentiments, which the pernicious maxims of his flatterers and courtiers could not wholly extinguiſh, made an application himſelf of the Brahmin's leſſons, and now convinced that in the people's love of their king conſiſted all his ſtrength, he

altered his conduct, and prevented the misfortunes that threatened him.

The prince was ſenſibly touched, and gratefully left to the Brahmin the choice of his reward. He deſired that the number of grains of corn, which the number of the ſquares of the cheſs-board ſhould produce, might be given him, one for the firſt, two for the ſecond, four for the third, and ſo on, doubling always to the ſixty-fourth.

The king, aſtoniſhed at the ſeeming modeſty and reaſonableneſs of the demand, granted it immediately, and without examination; but when his treaſurers had made the calculation, they found that the king had engaged himſelf in a grant, for the performance whereof, neither all his treaſures, nor his vaſt dominions were ſufficient. Then the Brahmin laid hold of this opportunity, to give him to underſtand, of what importance it was to kings to be upon their guard againſt thoſe who are always about them, and how much they ought to be afraid of their miniſters abuſing their beſt intentions.

The game of cheſs was not long confined to India, it paſſed into Perſia, during the reign of Coſroes. The Perſians looked upon it as a game to be made uſe of in all countries,

to

to inſtruct kings at the ſame time that it amuſed them, as the name which they gave it, ſignifies, ſchertrengi, or ſchatrak. The game of ſchah, or king.

The names of many of the pieces of this game, which have no reaſonable ſignification, but in the Eaſtern languages, confirm the opinion we propoſe, of its Eaſtern original. The ſecond piece of cheſs after the king, is now called the queen. The old French authors call it fierce, fierche and fierge, or fiercir. Corruptions of the latin fiercia, derived from the Perſian ferz or firzin, the name of that piece in Perſic; and ſignifies a miniſter or vizir. Of the word fierge, they have made, vierge virgo, and afterwards lady or queen. The reſemblance of the words made this change very eaſy, and it ſeemed ſo much the more reaſonable, becauſe that piece is placed next to the king, and at its firſt moves, like the pawns, could only move two ſteps, which made it one of the leaſt conſiderable of the board, as the authors of two antient treatiſes of the game of cheſs acknowledge.

The conſtraint upon the lady of cheſs was diſpleaſing to our forefathers. They looked upon it as a ſort of ſlavery, more ſuitable to

the jealouſy of the Eaſtern people, than to the liberty which ladies have always enjoyed amongſt us. They extended therefore the ſteps and prerogatives of that piece, and in conſequence of the gallantry ſo natural to the Weſtern people, the lady became the moſt conſiderable piece of all the game.

There was ſtill an abſurdity in this metamorphoſis of the firzim or vizier into queen, and this incongruity remains to the preſent day, without our taking notice of it.

When a pawn, or a ſimple ſoldier has traverſed through the enemies' battalions, and penetrated ſo far as the laſt line of the board, he is not allowed to return back, but is honoured with the ſtep and prerogatives of the queen.

If the ferzin or the fierge be a vizir, a firſt miniſter, or a general of an army, we can eaſily comprehend how a pawn or a ſimple ſoldier, may be elevated to their rank, in recompence of the valour, with which he has pierced through the enemies' battalions. But if the fierge be a lady, a queen, or the king's wife, by what odd metamorphoſis does the pawn change his ſex, and become a woman that was a ſoldier before? And how do they make him marry the king, in recompence

pence of that valour of which he has given ſuch proofs? This abſurdity proves that the ſecond piece of cheſs has been *mal-apropos* called lady or queen, for what king ever became ſo enamoured of his firſt miniſter, as to marry him, and take him for better for worſe, until death do them part?

The third piece of cheſs, which we call the biſhop; the French, fool; the Spaniards, alferez; and the Italians, alfiere; ſerjeant, in the Eaſt, was of the figure of an elephant, and whoſe name fit it bore. The knight, which is the fourth piece, has the ſame name and figure every where. The fifth piece, which we call the rook, and the French, tour, is called by the Eaſtern people, the rokh, and the Indians make it of the figure of a camel, mounted by an horſeman with a bow and arrow in his hand.

This name of rokh, which is common both to the Perſians and Indians, ſignifies in the language of the eaſt, a ſort of camel uſed in war, and placed upon the wings of their armies by way of light horſe. The rapid motion of the piece, which jumps from one end of the board to the other, agrees ſo much the better, with this idea of it, as at firſt it was the only piece who had that motion.

The king, queen and pawn, made but one ſtep, the biſhop but two, as well as the knight, neither of them going farther than the third ſquare, including that which they quitted. The rook alone was unbounded in his courſe, which may agree to the lightneſs of the dromedary, but in no ways to the immobility of towers, or fortreſſes, the figures of which we generally give to thoſe pieces. The ſixth, and laſt piece, is the pawn or common ſoldier, which has been ſuffered to change.

The Chineſe have made ſome alterations in this game, they have introduced new pieces under the name of cannons or mortars, the uſe of artillery and powder having been long known to them, before it was diſcovered by the Europeans. Tamerlane made yet greater changes in this game, and by the new pieces which he invented, and the motion he gave them, he increaſed the difficulty of a game already too complicated to be looked upon as an amuſement; but theſe additions have not been approved of, and the antient manner of playing, each with ſixteen pieces only, and upon a board of ſixty four ſquares, has taken place again

Anec-

ANECDOTES
OF THE
GAME OF CHESS.

In the ſecond volume, octavo, of the Modern Univerſal Hiſtory, I find, "Al Amin, Khalif of Bagdad, and his freedman Kuthar, were playing at cheſs without the leaſt apprehenſion of impending danger, when Al Mamun's forces puſhed the ſiege of Bagdad with ſo much vigour, that the city was upon the point of being carried by aſſault." Dr. Hyde quotes an Arabic Hiſtory of the Saracens, which ſays, that on this occaſion he cried out, when he was warned of his danger, "Let me alone! for I ſee Checkmate againſt Kuthar." It is farther recounted of him, that "he commanded the different provinces of the empire, to ſend to his court all ſuch perſons as were moſt expert at cheſs, to whom he allowed penſions, and paſſed the moſt conſiderable part of his time among them." This was about the year 808.

In a battle between the French and Engliſh, in the year 1117, an Engliſh knight ſeizing the bridle of Louis le Groſs, and crying to his comrades, *the king is taken*; the prince

prince ſtruck him to the ground with his ſword, ſaying, "*Ne ſcais tu pas qu'aux echecs on ne prend pas le roy?*"—"Doſt thou not know that at cheſs the kings are never taken?" The meaning of which is this: At the game of cheſs, when the king is reduced to that paſs, that there is no way for him to eſcape, the game ends, becauſe the royal piece is not to be expoſed even to an imaginary affront.

Ben-Ziad, caliph of Mecca, was very fond of cheſs. "Is it not extraordinary," ſaid he to the favourite he was playing with, "that ſixteen pieces, placed on ſo ſmall a plane as this cheſs-board, ſhould give me more trouble to manage, than ſo many millions of men, that cover the immenſe ſurface of my empire?"

The following remarkable anecdote we have from Dr. Robertſon, in his hiſtory of Charles the 5th: John Frederick, Elector of Saxony, having been taken priſoner by Charles, was condemned to death: the decree was intimated to him while at cheſs with Erneſt of Brunſwick, his fellow priſoner. After a ſhort pauſe, and making ſome reflections on the irregularity of the emperor's pro-

proceedings, he turned to his antagoniſt, whom he challenged to finiſh the game. He played with his uſual ingenuity and attention, and having beat Erneſt, expreſſed all the ſatisfaction that is commonly felt on gaining ſuch victories. He was not, however, put to death, but ſet at liberty after five years confinement.

In the chronicle of the Mooriſh kings of Grenada, we find it related, that in 1396, Mehmed Balba ſeized upon the crown in prejudice of his elder brother, and paſſed his life in one continued round of diſaſters. His wars with Caſtile were invariably unſucceſsful; and his death was occaſioned by a poiſoned veſt. Finding his caſe deſperate, he diſpatched an officer to the fort of Solobrena, to put his brother Juzaf to death, leſt that prince's adherents ſhould form any obſtacle to his ſon's ſucceſſion. The alcayde found the prince playing at cheſs with an *alfaque*, or prieſt. Juzaf begged hard for two hour's reſpite, which was denied him. At laſt, with great reluctance, the officer permitted him to finiſh his game; but before it was finiſhed, a meſſenger arrived with the news of the death of Mehmed, and the unanimous election of Juzaf to the crown.

Charles

Charles the 1ſt was at cheſs, when news was brought of the final intention of the Scots to ſell him to the Engliſh; but ſo little was he diſcompoſed by this alarming intelligence, that he continued his game with the utmoſt compoſure, ſo that no perſon could have known that the letter he had received had given him information of any thing remarkable.

King John was playing at cheſs when the deputies came to acquaint him, that their city was beſieged by Phillip Auguſtus, but he would not hear them until he had finiſhed his game.

When Charles the 12th was at Bender, Voltaire ſays, "for his only amuſement, he played ſometimes at cheſs. If little things paint men, it may be allowed to mention, that he always made the king march at that game; he made uſe of it more than of any of the other pieces, and by that means he loſt every game. And again, when he was beſieged by the Turks, in the houſe in which he had ſhut himſelf up, near Bender, after he had well barricadoed his houſe, he ſat down cooly to play at cheſs with his favourite *Grothuſen*, as if every thing had been in profound ſecurity. Mr.

Mr. Philidor ſaw, in 1747, at Rotterdam, in the poſſeſſion of a coffee-houſe keeper, a ſet of cheſs-men which were made for Prince Eugene. They were three inches in height, of ſolid ſilver, chaſed, not different in colour, but ſufficiently diſtinguiſhed, by one ſide repreſenting an European, and the other an Aſiatic army. Mr. Twiſs ſays, the moſt valuable cheſs-men he had ſeen are at Rotterdam. They were made by Vander Werf, (the celebrated painter) who employed the leiſure hours of eighteen years in carving them. The pieces are three inches high, and the pawns two. Half the number are of box, and the other half ebony. They are all, except the caſtles, buſts on pedeſtals; the kings are decorated with a lion's ſkin. The biſhops have fools-caps with bells; the knights are horſe's heads; the pawns as well as the pieces are all different, being eight negroes, and eight whites of various ages.

Mr. Coxe, who was in Ruſſia, in 1772, ſays, "Cheſs is ſo common in Ruſſia, that during our continuance at Moſcow, I ſcarcely entered into any company, where parties were not engaged in that diverſion; and I very frequently obſerved in my paſſage through

through the ſtreets, the tradeſmen and common people playing it before the door of their ſhops or houſes. The Ruſſians are eſteemed great proficients in cheſs: with them the queen has, in addition to the other moves, that of the knight, which, according to Philidor, ſpoils the game; but which certainly renders it more complicated and difficult, and of courſe more intereſting. The Ruſſians have alſo another method of playing the game of cheſs, namely, with four perſons at the ſame time, two againſt two; and for this purpoſe, the board is larger than uſual, contains more men, and is provided with a greater number of ſquares. I was informed that this method was more difficult, but far more agreeable than the common game.

The Editor could have added many others of a ſimilar nature, but they would have increaſed the ſize of the book beyond what he intended, he therefore concludes what may be deemed the introductory part of it, with

THE

MORALS OF CHESS,

BY DR. FRANKLIN.

THE game of chefs is not merely an idle amufement. Several very valuable qualities of the mind, ufeful in the courfe of human life, are to be acquired or ftrengthened by it, fo as to become habits, ready on all occafions. For life is a kind of chefs, in which we have often points to gain, and competitors or adverfaries to contend with, and in which there is a vaft variety of good and ill events, that are, in fome degree, the effects of prudence or the want of it. By playing at chefs, then, we may learn,

I. *Foreſight*, which looks a little into futurity, and confiders the conſequences that may attend an action: for it is continually occurring to the player, "If I move this piece, what will be the advantage of my new fituation? What ufe can my adverfary make of it to annoy me? What other moves can I make to fupport it, and to defend myſelf from his attacks?"

II. *Cir-*

II. *Circumſpection*, which ſurveys the whole cheſs-board, or ſcene of action, the relations of the ſeveral pieces, and ſituations, the dangers they are reſpectively expoſed to, the ſeveral poſſibilities of their aiding each other, the probabilities that the adverſary may take this or that move, and attack this or the other piece, and what different means can be uſed to avoid his ſtroke, or turn its conſequences againſt him.

III. *Caution*, not to make our moves too haſtily. This habit is beſt acquired by obſerving ſtrictly the laws of the game, ſuch as, "If you touch a piece, you muſt move it ſomewhere; if you ſet it down, you muſt let it ſtand:" and it is therefore beſt that theſe rules ſhould be obſerved, as the game thereby becomes more the image of human life, and particularly of war; in which, if you have incautiouſly put yourſelf into a bad and dangerous poſition, you cannot obtain your enemy's leave to withdraw your troops, and place them more ſecurely, but you muſt abide all the conſequences of your raſhneſs.

And laſtly, we learn by cheſs the habit of *not being diſcouraged by preſent bad appearances in the ſtate of our affairs*, the habit of *hoping for a favourable change*, and that of

per-

perſevering in the ſearch of reſources. The game is ſo full of events, there is ſuch a variety of turns in it, the fortune of it is ſo ſubject to ſudden viciſſitudes, and one ſo frequently, after long contemplation, diſcovers the means of extricating oneſelf from a ſuppoſed inſurmountable difficulty, that one is encouraged to continue the conteſt to the laſt, in hopes of victory by our own ſkill, or at leaſt of giving a ſtale mate, by the negligence of our adverſary. And whoever conſiders, what in cheſs he often ſees inſtances of, that particular pieces of ſucceſs are apt to produce preſumption, and its conſequent inattention, by which the loſs may be recovered, will learn not to be too much diſcouraged by the preſent ſucceſs of his adverſary, nor to deſpair of final good fortune, upon every little check he receives in the purſuit of it.

That we may, therefore, be induced more frequently to chooſe this beneficial amuſement, in preference to others, which are not attended with the ſame advantages, every circumſtance which may increaſe the pleaſures of it ſhould be regarded; and every action or word that is unfair, diſreſpectful, or that in any way may give uneaſineſs, ſhould

ſhould be avoided, as contrary to the immediate intention of both the players, which is, to paſs the time agreeably.

Therefore, firſt, If it is agreed to play according to the ſtrict rules; then thoſe rules are to be exactly obſerved by both parties, and ſhould not be inſiſted on for one ſide, while deviated from by the other—for this is not equitable.

Secondly, If it is agreed not to obſerve the rules exactly, but one party demands indulgencies, he ſhould then be as willing to allow them to the other.

Thirdly, No falſe move ſhould ever be made to extricate yourſelf out of a difficulty, or to gain an advantage. There can be no pleaſure in playing with a perſon once detected in ſuch unfair practices.

Fourthly, If your adverſary is long in playing, you ought not to hurry him, or expreſs any uneaſineſs at his delay. You ſhould not ſing, nor whiſtle, nor look at your watch, nor take up a book to read, nor make a tapping with your feet on the floor, or with your fingers on the table, nor do any thing that may diſturb his attention. For all theſe things diſpleaſe; and they do not ſhew your

ſkill

ſkill in playing, but your craftineſs or your rudeneſs.

Fifthly, You ought not to endeavour to amuſe and deceive your adverſary, by pretending to have made bad moves, and ſaying that you have now loſt the game, in order to make him ſecure and careleſs, and inattentive to your ſchemes: for this is fraud and deceit, not ſkill in the game.

Sixthly, You muſt not, when you have gained a victory, uſe any triumphing or inſulting expreſſion, nor ſhow too much pleaſure; but endeavour to conſole your adverſary, and make him leſs diſſatisfied with himſelf, by every kind of civil expreſſion that may be uſed with truth, ſuch as, "You underſtand the game better than I, but you are a little inattentive;" or, "You had the beſt of the game, but ſomething happened to divert your thoughts, and that turned it in my favour."

Seventhly, If you are a ſpectator while others play, obſerve the moſt perfect ſilence. For if you give advice you offend both parties; him againſt whom you give it, becauſe it may cauſe the loſs of his game; him in whoſe favour you give it, becauſe, though it be good, and he follows it, he loſes the pleaſure he might

might have had, if you had permitted him to think until it had occured to himſelf. Even after a move, or moves, you muſt not, by replacing the pieces, ſhew how it might have been placed better: for that diſpleaſes, and may occaſion diſputes and doubts about their true ſituation. All talking to the players leſſens or diverts their attention, and is therefore unpleaſing. Nor ſhould you give the leaſt hint to either party, by any kind of noiſe or motion. If you do, you are unworthy to be a ſpectator. If you have a mind to exerciſe or ſhow your judgement, do it in playing your own game, when you have an opportunity, not in criticiſing, or meddling with, or counſelling the play of others.

Laſtly, If the game is not to be played rigorouſly, according to the rules above mentioned, then moderate your deſire of victory over your adverſary, and be pleaſed with one over yourſelf. Snatch not eagerly at every advantage offered by his unſkilfulneſs or inattention; but point out to him kindly, that by ſuch a move he places or leaves a piece in danger and unſupported; that by another he will put his king in a perilous ſituation, &c. By this generous civility (ſo oppoſite to the unfairneſs above forbidden)

forbidden) you may, indeed, happen to loſe the game to your opponent, but you will win what is better, his eſteem, his reſpect, and his affection; together with the ſilent approbation and good-will of impartial ſpectators.

A

NEW AND COMPREHENSIVE

TREATISE

ON THE

GAME OF CHESS.

THIS ingenious game is performed with different pieces of wood, on a board divided into ſixty-four ſquares or houſes; in which chance has ſo ſmall a ſhare, that it may be doubted whether a perſon ever loſt a game, but by his own fault.

Each gameſter has eight dignified pieces, viz. a king, a queen, two biſhops, two knights, and two rooks; alſo eight pawns: all of which, for diſtinction ſake, are painted of two different colours, as white and black.

As to the diſpoſition on the board; the white king is to be placed on the fourth black houſe from the corner of the board, in the firſt and lower rank; and the black king is to be placed on the fourth white houſe, on the oppoſite, or adverſary's end of the board; the queens are to be placed next to the kings, or houſes, of their own colour.

colour. Next to the king and queen on each hand, place the two biſhops; next to them, the two knights; and laſt of all, on the corners of the board, the two rooks. As to the pawns, they are placed, without diſtinction, on the ſecond rank of the houſe, one before each of the dignified pieces.

Having thus diſpoſed of the men, the onſet is commonly begun by the pawns, which march ſtraight forward in their own file, one houſe at a time, except the firſt moves, when it can advance two houſes, but never moves backwards. The manner of their taking the adverſary's men is ſidewiſe, in the next houſe forwards; where having made captures of the enemy, they move forward as before. The rook goes forward, or croſſwiſe, through the whole file, and back again: the knight ſkips backward and forward to the next houſe, ſave one of a different colour, with a ſidling march, or a ſlope; and thus kills his enemies that fall in his way, or guards his friends that may be expoſed on that ſide: the biſhop walks always in the ſame colour of the field that he is placed in at firſt, forward and backward, a ſlope, or diagonally, as far as he liſts: the queen's walk is more univerſal, as ſhe takes all the

ſteps of the before-mentioned pieces, excepting that of the knight; and as to the king's motion, it is one houſe at a time, and that either forward, backward, ſloping, or ſidewiſe.

As to the value of the different pieces; next to the king, is the queen; after her, the rooks; then the biſhops; and laſt of the dignified pieces, comes the knight. The difference of the worth of pawns is not ſo great as that of noblemen; only it muſt be obſerved, that the king's biſhop's pawn is the beſt in the field; and therefore the ſkilful gameſter will be careful of him. It ought alſo to be obſerved, that, whereas, any man may be taken, when he falls within the reach of any of the adverſary's pieces; it is otherwiſe with the king, who in ſuch a caſe is only to be ſaluted with the word *check*, warning him of his danger, out of which it is abſolutely neceſſary that he move; and if it ſo happens that he cannot move without expoſing himſelf to the like inconveniency, it is check mate, and the game is loſt; the rules of the game are as follows:

I. In order to begin the game, the pawns muſt be moved before the pieces, and afterwards the pieces muſt be brought out to ſupport

ſupport them. The king's, queen's, and biſhop's pawns ſhould be moved firſt, that the game may be well opened. The pieces muſt not be played out early in the game, becauſe the player may thereby loſe his move; but above all, the game ſhould be well arranged before the queen is played out. Uſeleſs checks ſhould alſo be avoided, unleſs ſome advantage is to be gained by them, becauſe the move may be loſt, if the adverſary can either take or drive the piece away.

II. If the game is crowded, the player will meet with obſtructions in moving his pieces; for which reaſon he ſhould exchange pieces or pawns, and caſtle (a) his king as ſoon as it is convenient, endeavouring at the ſame time to crowd the adverſary's game, which may be done by attacking his pieces with the pawns, if the adverſary ſhould move his pieces out too ſoon.

III. The men ſhould be ſo guarded by one another, that if a man ſhould be loſt, the player may have it in his power to take one

(a) *Caſtle his king*, is to cover his king with a caſtle; this is done by a certain move which each player has a right to, whenever he thinks proper.

of the adverſary's in return; and if he can take a ſuperior piece, in lieu of that which he has loſt, it would be an advantage, and diſtreſs the adverſary.

IV. The adverſary's king ſhould never be attacked without a force ſufficient; and if the player's king ſhould be attacked without having it in his power to attack the adverſary's, he ſhould offer to make an exchange of pieces, which may cauſe the adverſary to loſe a move.

V. The board ſhould be looked over with attention, and the men reconnoitred, ſo as to be aware of any ſtroke that the adverſary might attempt in conſequence of his laſt move. If, by counting as many moves forward as poſſible, the player has a proſpect of ſucceſs, he ſhould not fail doing it, and even ſacrifice a piece or two to accompliſh his end.

VI. No man ſhould be played till the board is thoroughly examined, that the player may defend himſelf againſt any move the adverſary may have in view; neither ſhould the attack be made till the conſequences of the adverſary's next move are conſidered; and when an attack may with ſafety be made, it ſhould be purſued without catching at any bait

bait that might be thrown out, in order for the adverſary to gain a move, and thereby cauſe the deſign to miſcarry.

VII. The queen ſhould never ſtand in ſuch a manner before the king, that the adverſary, by bringing a rook, or a biſhop, could check the king if ſhe were not there; as it might be the loſs of the queen.

VIII. The adverſary's knight ſhould never be ſuffered to check the king and queen, or king and rook, or queen and rook, or the two rooks, at the ſame time; eſpecially if the knight is properly guarded; becauſe in the two firſt caſes, the king being forced to go out of check, the queen, or the rook, muſt be loſt; and in the two laſt caſes a rook muſt be loſt, at leaſt, for a worſe piece.

IX. The player ſhould take care, that no guarded pawn of the adverſary's fork two of his pieces.

X. As ſoon as the kings have caſtled on different ſides of the board, the pawns on that ſide of the board ſhould be advanced upon the adverſary's king, and the pieces, eſpecially the queen and rook, ſhould be brought to ſupport them; and the three pawns belonging to the king that is caſtled, muſt not be moved.

XI. The more moves a player can have, as it were in ambuſcade, the better; that is to ſay, the queen, biſhop, or rook, is to be placed behind a pawn, or piece, in ſuch a poſition, as that upon playing that pawn, or piece, a check is diſcovered upon the adverſary's king, by which means, a piece of ſome advantage is often gained.

XII. An inferior piece ſhould never be guarded with a ſuperior, when a pawn would anſwer the ſame purpoſe; for this reaſon, the ſuperior piece may remain out of play; neither ſhould a pawn be guarded with a piece, when a pawn would do as well.

XIII. A well ſupported pawn, that is paſſed, often coſts the adverſary a piece; and when a pawn, or any other advantage, is gained without endangering the loſs of the move, the player ſhould make as frequent exchanges of pieces as he can. The advantage of a paſſed pawn is this, for example: if the player and his adverſary have each three pawns upon the board, and no piece, and the player has one of his pawns on one ſide of the board, and the other two on the other ſide, and the adverſary's three pawns are oppoſite to the player's two pawns, he ſhould march with his king as ſoon as he can,

and

and take the adverſary's pawns: if the adverſary goes with his king to ſupport them, the player ſhould go to the queen with his ſingle pawns; and then if the adverſary goes to hinder him, he ſhould take the adverſary's pawns, and move the others to queen. (b)

XIV. When the game is near finiſhed, each party having only three or four pawns on each ſide of the board, the king muſt endeavour to gain the move in order to win the game. For inſtance, when the player brings his king oppoſite to the adverſary's, with only one ſquare between, he will gain the move.

XV. If the adverſary has his king, and one pawn on the board, and the player has only his king, he cannot loſe the game, provided he brings his king oppoſite to the adverſary's, when the adverſary is directly before, or on one ſide of his pawn, and there is only one ſquare between the kings.

XVI. If the adverſary has a biſhop, and one pawn, on the rook's line, and this biſhop is not of the colour that commands the corner

(b) *To queen*, is to make a queen; that is, to move a pawn into the adverſary's back row, which is the rule at this game, when the original one is loſt.

ſquare the pawn is going to, and the player has only his king, if he can get into that corner, he cannot loſe; but on the contrary may win by a *ſtale*. (c)

XVII. If the player has greatly the diſadvantage of the game, having only his queen left in play, and his king happens to be in a poſition to win, as above mentioned, he ſhould keep giving check to the adverſary's king, always taking care not to check him, where he can interpoſe any of his pieces that make the ſtale; by ſo doing he will at laſt force the adverſary to take his queen, and then he will win the game by being in a ſtale mate.

XVIII. The player ſhould never cover a check with a piece that a pawn puſhed upon it may take, for fear of getting only the pawn in exchange for the piece.

XIX. A player ſhould never crowd his adverſary up with pieces, for fear of giving a ſtale mate inadvertently; but always ſhould leave room for his king to move.

By way of corroborating what has been already ſaid with reſpect to this game, it is

(c) When the king is blocked up ſo as to have no move at all.

neceſſary

neceſſary to warn a player againſt playing a timid game. He ſhould never be too much afraid of loſing a rook for an inferior piece; becauſe, although a rook is a better piece than any other, except the queen, it ſeldom comes into play to be of any great uſe till the end of the game; for which reaſon it is often better to have an inferior piece in play, than a ſuperior one to ſtand ſtill, or moving to no great purpoſe. If a piece is moved, and is immediately drove away by a pawn, it may be reckoned a bad move, becauſe the adverſary gains a double advantage over the player, in advancing at the ſame time the other is made to retire; although the firſt move may not ſeem of conſequence between equal players, yet a move or two more loſt after the firſt, makes the game ſcarcely recoverable.

There never wants variety in this game, provided the pieces have been brought out regular; but if otherwiſe, it often happens that a player has ſcarce any thing to play.

Many indifferent players think nothing of the pawns, whereas three pawns together are ſtrong; but four, which conſtitute a ſquare, with the aſſiſtance of other pieces well managed, make an invincible ſtrength,

and in all probability may produce a queen, when very much wanted. It is true, that two pawns with a ſpace between are no better than one; and if there ſhould be three over each other in a line, the game cannot be in a worſe way. This ſhows the pawns are of great conſequence, provided they are kept cloſe together.

Some middling players are very apt to riſque loſing the game, in order to recover a piece: This is a miſtake; for it is much better to give up a piece, and attack the enemy in another quarter; by ſo doing, the player has a chance of ſnatching a pawn or two from, or gaining ſome advantage over, the adverſary, whilſt his attention is taken up in purſuing this piece.

If the queen and another piece are attacked at the ſame time, and that by removing the queen, the piece muſt be loſt; provided two pieces can be gained in exchange for the queen, the queen ſhould be given up, it being the difference of three pieces, and conſequently more than the value of the queen. By loſing the queen the game is not thrown into that diſorder which it would otherwiſe have been: in this caſe it would be judicious to give the queen for

for even a piece, or a pawn or two; it being well known among good players, that he who begins the attack, and cannot maintain it, being obliged to retire, generally loſes the game.

A player ſhould never be fond of changing without reaſon; becauſe the adverſary, if he is a good player, will ruin his ſituation, and gain a conſiderable advantage over him; but rather than loſe a move, when a player is ſtronger than his adverſary, it is good play to change, for he thereby increaſes his ſtrength.

When the game is almoſt drawn to a concluſion, the player ſhould recollect, that his king is a capital piece, and conſequently ſhould keep him in motion; by ſo doing he generally gets the move, and often the game.

As the queen, rook, and biſhop, operate at a diſtance, it is not always neceſſary in the attack to have them near the adverſary's king.

If a man can be taken with different pieces, the player ſhould take his time, and conſider which of thoſe pieces is the beſt to take it with.

If a piece can be taken almoſt at any time, the player ſhould not be in a hurry about

about it, but try to make a good move elſewhere before he takes it.

A player ſhould be cautious how he takes his adverſary's pawn with his king, as it often happens to be a ſafe-guard to it.

After all that has been ſaid, it is ſtill neceſſary to adviſe thoſe who would play well at this game, to be very cool and attentive to the matter in queſtion; for it is impoſſible that any perſon in the univerſe can be capable of playing at cheſs, if their thoughts are employed elſewhere.

The laws of the game are

I. If a player touches a man, he muſt play it; and if he quits it, he cannot recall it.

II. If by miſtake, or otherwiſe, a falſe move is played, and the adverſary takes no notice of it, till he has played his next move, it cannot be recalled by either of the parties.

III. If a player miſplaces the men, and he plays two moves, it is at the option of the adverſary to permit him to begin the game or not.

IV. If the adverſary plays, or diſcovers a check to a player's king, and gives no notice of it, the player may let him ſtand ſtill till he does.

V. After

V. After the king is moved, a player cannot caſtle.

Several inventions, ſimilar to this game, are mentioned by Mr. Twiſs, and others, but all allow them to be of ſo complicated a nature, as to make them unworthy the attention of its admirers in this country; the Editor, therefore, concludes his little Treatiſe with a few examples from Mr. PHILIDOR, of whoſe celebrity as a cheſs player in this, and other countries, it is not neceſſary for him to ſpeak.

Mr. PHILIDOR'S METHOD OF PLAYING.

GAME THE FIRST,

WITH

Reflections on the moſt material Moves; and two Back Games; one beginning from the 12th, and the ſecond from the 37th Move of this Game.

1.

White. The king's pawn two ſteps.
Black. The ſame.

2.

W. The king's biſhop at his queen's biſhop's fourth ſquare.
B. The ſame.

3.

W. The queen's biſhop's pawn one move.
B. The king's knight at his biſhop's third ſquare.

4.

W. The queen's pawn two moves *(a)*.
B. The pawn takes it.

4. *W.*

5.

W. The pawn retakes the pawn *(b)*.

B. The king's biſhop at his queen's knight's third ſquare *(c)*.

6.

W. The queen's knight at his biſhop's third ſquare.

B. The king caſtles.

7.

W. The king's knight at his king's ſecond ſquare *(d)*.

B. The queen's biſhop's pawn one move.

8.

W. The king's biſhop at his queen's third ſquare *(e)*.

B. The queen's pawn two moves.

9.

W. The king's pawn one move.

B. The king's knight at his king's ſquare.

10.

W. The queen's biſhop at his king's third ſquare.

B. The king's biſhop's pawn one move *(f)*.

11.

W. The queen at her ſecond ſquare *(g)*

B. The king's biſhop's pawn takes the pawn *(h)*.

12. *W.*

12.

W. The queen's pawn retakes it.

B. The queen's biſhop at his king's third ſquare *(i)*.

13.

W. The king's knight at his king's biſhop's fourth ſquare (*k*).

B. The queen at her king's ſecond ſquare.

14.

W. The queen's biſhop takes the black biſhop *(l)*.

B. The pawn takes the biſhop.

15.

W. The king caſtles with his rook *(m)*.

B. The queen's knight at his queen's ſecond ſquare.

16.

W. The knight takes the black biſhop.

B. The queen takes the knight.

17.

W. The king's biſhop's pawn two ſteps.

B. The king's knight at his queen's biſhop's ſecond ſquare.

18.

W. The queen's rook at its king's place.

B. The king's knight's pawn one move *(n)*.

19. *W.*

19.

W. The king's rook's pawn one move *(o)*.

B. The queen's pawn one move.

20.

W. The knight at his king's fourth ſquare.

B. The king's rook's pawn one move *(p)*.

21.

W. The queen's knight's pawn one move.

B. The queen's rook's pawn one move.

22.

W. The king's knight's pawn two ſteps.

B. The king's knight at his queen's fourth ſquare.

23.

W. The knight at his king's knight's third ſquare *(q)*.

B. The king's knight at the white king's third ſquare *(r)*.

24.

W. The queen's rook takes the knight.

B. The pawn takes the rook.

25.

W. The queen takes the pawn.

B. The queen's rook takes the pawn of the oppoſite rook.

26. *W.*

26.

W. The rook at his king's place *(s)*.

B. The queen takes the white queen's knight's pawn.

27.

W. The queen at her king's fourth ſquare.

B. The queen at her king's third ſquare *(t)*.

28.

W. The king's biſhop's pawn one move.

B. The pawn takes it.

29.

W. The pawn takes again *(u)*.

B. The queen at her fourth ſquare *(w)*.

30.

W. The queen takes the queen.

B. The pawn takes the queen.

31.

W. The biſhop takes the pawn in his way.

B. The knight at his third ſquare.

32.

W. The king's biſhop's pawn one move *(x)*.

B. The queen's rook at the white queen's knight's ſecond ſquare.

33.

W. The biſhop at his queen's third ſquare.

B. The king at his biſhop's ſecond ſquare.

34. *W.*

34.

W. The biſhop at the black king's biſhop's fourth ſquare.

B. The knight at the white queen's biſhop's fourth ſquare.

35.

W. The knight at the black king's rook's fourth ſquare.

B. The king's rook gives check.

36.

W. The biſhop covers the check.

B. The knight at the white queen's ſecond ſquare.

37.

W. The king's pawn gives check.

B. The king at his knight's third ſquare (*y*).

38.

W. The king's biſhop's pawn one move.

B. The rook at its king's biſhop's ſquare.

39.

W. The knight gives check at the fourth ſquare of his king's biſhop.

B. The king at his knight's ſecond ſquare.

40.

W. The biſhop at the black king's rook's fourth ſquare.

B. Plays any where the white puſhes to queen.

FIRST

FIRST BACK-GAME,

OR

Continuation of the preceding Game from the 12th Move.

12.

W. The queen's pawn retakes it.

B. The king's biſhop takes the white queen's biſhop.

13.

W. The queen takes the biſhop.

B. The queen's biſhop at his king's third ſquare.

14.

W. The king's knight at his king's biſhop's fourth ſquare.

B. The queen at her king's ſecond ſquare.

15.

W. The knight takes the biſhop.

B. The queen takes the knight.

16.

W. The king caſtles his rook.

B. The queen's knight at his queen's ſecond ſquare.

17. *W.*

17.

W. The king's biſhop's pawn two moves.

B. The king's knight's pawn one move.

18

W. The king's rook's pawn one move.

B. The king's knight at his ſecond ſquare.

19.

W. The king's knight's pawn two ſteps.

B. The queen's biſhop's pawn one move.

20.

W. The knight at his king's ſecond ſquare.

B. The queen's pawn one move.

21.

W. The queen at her ſecond ſquare.

B. The queen's knight at his third ſquare.

22.

W. The knight at his king's knight third ſquare.

B. The queen's knight at his queen's fourth ſquare.

23.

W. The queen's rook at its king's ſquare.

B. The queen's knight at the white king's third ſquare.

24.

W. The rook takes the knight.

B. The pawn takes the rook.

25. *W.*

25.

W. The queen takes the pawn.

B. The queen takes the white queen's rook's pawn.

26.

W. The king's biſhop's pawn one move.

B. The queen takes the pawn.

27.

W. The king's biſhop's pawn one move.

B. The knight at his king's ſquare.

28.

W. The king's knight's pawn one move.

B. The queen at the white queen's fourth ſquare.

29.

W. The queen takes the queen.

B. The pawn takes the queen.

30.

W. The king's pawn one move.

B. The knight at his queen's third ſquare.

31.

W. The knight at his king's fourth ſquare.

B. The knight at his king's biſhop's fourth ſquare.

32.

W. The rook takes the knight.

B. The pawn takes the rook.

33. *W.*

33.

W. The knight at the white queen's third ſquare.

B. The king's biſhop's pawn one move, or any where; the game being loſt.

34.

W. The king's pawn one move.

B. The king's rook at its queen's knight's ſquare.

35.

W. The biſhop gives check.

B. The king retires, having but one place.

36.

W. The knight gives check.

B. The king removes.

37.

W. The knight at the black queen's ſquare diſcovering check.

B. The king moves where he can.

38.

W. The king's pawn making a queen, gives check-mate in the mean time.

There requires no animadverſions on the moves of this back-game, they being almoſt all the ſame as in the firſt game.

SECOND BACK-GAME.

Beginning from the Thirty-ſeventh move.

37.

W. THE king's pawn gives check.
B. The king at his biſhop's ſquare.

38.

W. The rook at its queen's rook's ſquare.
B. The rook gives check at the white queen's knight's ſquare.

39.

W. The rook takes the rook.
B. The knight retakes the rook.

40.

W. The king at his rook's ſecond ſquare.
B. The knight at the white queen's biſhop's third ſquare.

41.

W. The knight at his king's biſhop's fourth ſquare.
B. The knight at the white king's fourth ſquare.

42. *W.*

42.

W. The knight takes the pawn.

B. The rook at its king's knight's fourth ſquare.

43.

W. The king's pawn one move, and gives check.

B. The king at his biſhop's ſecond ſquare.

44.

W. The biſhop gives check at the black king's third ſquare.

B. The king takes the biſhop.

45.

W. The king's pawn makes a queen, and wins the game.

CUNNINGHAM'S GAMBIT.

1.

White. THE king's pawn two moves.
Black. The ſame.

2.

W. The king's biſhop's pawn two moves.
B. The king's pawn takes the pawn.

3.

W. The king's knight at his biſhop's third ſquare.
B. The king's biſhop at his king's ſecond ſquare.

4.

W. The king's biſhop at his queen's biſhop's fourth ſquare.
B. The king's biſhop gives check.

5.

W. The king's knight's pawn one move.
B. The pawn takes the pawn.

6.

W. The king caſtles.
B. The pawn takes the rook's pawn, and gives check.

7. *W.*

7.

W. The king at his rook's ſquare.

B. The king's biſhop at his third ſquare (*a*).

8.

W. The king's pawn one move.

B. The queen's pawn two ſteps (*b*).

9.

W. The king's pawn takes the biſhop.

B. The king's knight takes the pawn.

10.

W. The king's biſhop at his queen's knight's third ſquare.

B. The queen's biſhop at his king's third ſquare.

11.

W. The queen's pawn one move (*c*).

B. The king's rook's pawn one move (*d*).

12.

W. The queen's biſhop at his king's biſhop's fourth ſquare.

B. The queen's biſhop's pawn two ſteps.

13.

W. The queen's biſhop takes the pawn next to his king.

B. The queen's knight at his biſhop's third ſquare.

14.

W. The queen's knight at his queen's ſecond ſquare.

B. The king's knight at the white king's knight's fourth ſquare (*e*).

15.

W. The queen at her king's ſecond ſquare (*f*).

B. The knight takes the biſhop.

16.

W. The queen takes the knight.

B. The queen at her knight's ſquare (*g*).

17.

W. The queen takes the queen (*h*).

B. The rook takes the queen.

18.

W. The queen's rook at its king's ſquare.

B. The king at his queen's ſecond ſquare.

19.

W. The king's knight gives check.

B. The knight takes the knight.

20.

W. The queen's rook takes the knight.

B. The king at his queen's third ſquare.

21.

W. The king's rook at its king's ſquare.

B. The queen's knight's pawn two ſteps.

22. *W.*

22.

W. The queen's biſhop's pawn one ſtep.

B. The queen's rook at its king's ſquare.

23.

W. The queen's rook's pawn two ſteps.

B. The queen's rook's pawn one ſtep.

24.

W. The knight at his king's biſhop's third ſquare.

B. The king's knight's pawn two ſteps.

25.

W. The king at his knight's ſecond ſquare.

B. The king's biſhop's pawn one move (*i*).

26.

. The queen's rook at its king's ſecond ſquare.

B. The king's rook's pawn one ſtep.

27.

W. The queen's rook's pawn takes the pawn.

B. The pawn retakes the pawn.

28.

W. The king's rook at its queen's rook's ſquare.

B. The queen's rook at her home (*k*).

29.

W. The king's rook returns to its king's ſquare.

B. The biſhop at his queen's ſecond ſquare.

30.

W. The queen's pawn one move.

B. The queen's biſhop's pawn one move.

31.

W. The biſhop at his queen's biſhop's ſecond ſquare.

B. The king's rook's pawn one move (*l*).

32.

W. The king's rook at his home.

B. The king's rook at its fourth ſquare (*m*).

33.

W. The queen's knight's pawn one move.

B. The queen's rook at its king's rook's ſquare.

34.

W. The queen's knight's pawn one move.

B. The king's knight's pawn one move.

35.

W. The knight at his queen's ſecond ſquare.

B. The king's rook at its king's knight's fourth ſquare.

36.

W. The king's rook at its king's biſhop's ſquare.

B. The king's knight's pawn one move.

37. *W.*

37.

W. The rook takes the pawn, and gives check.

B. The king at his queen's biſhop's ſecond ſquare.

38.

W. The king's rook at the black king's knight's third ſquare.

B. The king's rook's pawn gives check.

39.

W. The king at his knight's ſquare.

B. The king's knight's pawn one move.

40.

W. The rook takes the rook.

B. The rook's pawn gives check.

41.

W. The king takes the knight's pawn.

B. The rook's pawn makes a queen, and gives check.

42.

W. The king at his biſhop's ſecond ſquare.

B. The rook gives check at its king's biſhop's ſquare.

43.

W. The king at his third ſquare.

B. The queen gives check at the white king's rook's third ſquare.

44.

W. The knight covers the check having no other way.

B. The queen takes the knight, and afterwards the rook, and gives mate in two moves after.

BACK-GAME,

Beginning at the Seventh Move of this Gambit.

7.

White. THE king at his rook's ſquare.

Black. The biſhop at his king's ſecond ſquare.

8.

W. The king's biſhop takes the pawn, and gives check.

B. The king takes the biſhop.

9.

W. The king's knight at the black king's fourth ſquare, giving double check.

B. The king at his third ſquare, any where elſe he loſes his queen.

10.

W. The queen gives check at her king's knight's fourth ſquare.

B. The king takes the knight.

11.

W. The queen gives check at the black king's biſhop's fourth ſquare.

B. The king at his queen's third ſquare.

12.

W. The queen gives check-mate at the black queen's fourth ſquare.

A SEQUEL

TO THE

BACK-GAME.

In caſe your Adverſary refuſes taking your biſhop with his king, at the Eighth Move of this Back-Game.

8.

White. The king's biſhop takes the pawn and gives check.

Black. The king at his biſhop's ſquare.

9.

W. The king's knight at the black king's fourth ſquare.

B. The king's knight at his king's biſhop's third ſquare.

10.

W. The king's biſhop at his queen's knight's third ſquare.

B. The queen at her king's ſquare.

11.

W. The king's knight at the black king's biſhop's ſecond ſquare.

B. The rook at her knight's ſquare.

12. *W.*

12.

W. The king's pawn one move.

B. The queen's pawn two moves.

13.

W. The pawn takes the knight.

B. The pawn retakes the pawn.

14.

W. The biſhop takes the pawn.

B. The queen's biſhop at the white king's knight's fourth ſquare.

15.

W. The queen at her king's ſquare.

B. The queen's biſhop at her king's rook's fourth ſquare.

16.

W. The queen's pawn two ſteps. *(a)*.

B. The biſhop takes the knight.

17.

W. The queen's biſhop gives check.

B. The rook covers the check.

18.

W. The knight at his queen's biſhop's third ſquare.

B. The biſhop takes the biſhop.

19.

W The knight retakes the biſhop.

B. The queen at her king's biſhop's ſecond ſquare.

(a) This piece is ſacrificed only to ſhorten the game.

20. *W.*

20.

W. The knight takes the biſhop.

B. The queen takes the knight.

21.

W. The queen takes the queen.

B. The king takes the queen.

22.

W. The biſhop takes the rook, and with the ſuperiority of a rook, beſides a good ſituation, will eaſily win the game.

REFLECTIONS
ON
GAME THE FIRST.

(a) This pawn is played two moves, for two very important reaſons; the firſt is, to hinder your adverſary's king's biſhop to play upon your king's biſhop's pawn; and the ſecond, to put the ſtrength of your pawns in the middle of the exchequer, which is of great conſequence to attain the making of a queen.

(b) When you find your game in the preſent ſituation, viz. one of your pawn's at your king's fourth ſquare, and one at your queen's fourth ſquare, you muſt puſh neither of them before your adverſary propoſes to change one for the other: in this caſe you are to puſh forwards the attacked pawn. It is to be obſerved, that pawns, when ſuſtained in a front line, hinder very much the adverſary's pieces to enter in your game, or take an advantageous poſt. This rule may ſerve for all other pawns thus ſituated.

(c) If

(c) If inſtead of retiring his biſhop, he gives you check with it, you are to cover the check with your biſhop, in order to retake his biſhop with your knight, in caſe he takes your biſhop; your knight will then defend your king's pawn, otherwiſe unguarded. But probably he will not take your biſhop, becauſe a good player ſtrives to keep his king's biſhop as long as poſſible.

(d) You muſt not eaſily play your knights at your biſhop's third ſquare, before the biſhop's pawn has moved two ſteps, becauſe the knight proves an hindrance to the motion of the pawn.

(e) Your biſhop retires to avoid being attacked by the black queen's pawn, which would force you to take his pawn with yours; this would very much diminiſh the ſtrength of your game, and ſpoil entirely the project already mentioned, and obſerved in the firſt and ſecond reflections. *Vide a* and *b*.

(f) He plays this pawn to give an opening to his king's rook; and this cannot be hindered, whether you take his pawn or not.

(g) If you ſhould take the pawn offered to you, inſtead of playing your queen, you would be guilty of a great fault, becauſe your royal pawn would then loſe its line; whereas

whereas, if he takes your king's pawn, that of your queen ſupplies the place, and you may afterwards ſuſtain it with that of your king's biſhop's pawn: Theſe two pawns will undoubtedly win the game, becauſe they can now no more be ſeparated without the loſs of a piece, or one of them will make a queen, as will be ſeen by the ſequel of this game. Moreover, it is of no ſmall conſequence to play your queen in that place, for two reaſons; the firſt, to ſupport and defend your king's biſhop's pawn; and ſecondly, to ſuſtain your queen's biſhop, which being taken, would oblige you to retake his biſhop with the above-mentioned laſt pawn; and thus your beſt pawns would have been totally divided, and of courſe the game indubitably loſt.

(h) He takes the pawn to purſue his project, which is to give an opening to his king's rook, and make it fit for action.

(i) He plays this biſhop to protect his queen's pawn, and with a view to puſh afterwards that of his queen's biſhops.

Obſerve, he might have taken your biſhop without prejudice to his ſcheme, but he chuſes rather to let you take his, in order to get an opening for his queen's rook, tho' he

he ſuffers to have his knight's pawn doubled by it; but you are again to obſerve, that a double pawn is no ways diſadvantageous when ſurrounded by three or four other pawns. However, to avoid criticiſm, this will be ſeen in the back-game, beginning from this twelfth move, to which you are ſent after the party is over; the black biſhop will then take your biſhop; it will alſo be ſhewn, that, playing well on both ſides, it will make no alteration in the caſe. The king's pawn, together with the queen's, or the king's biſhop's pawn, well play'd, and well ſuſtain'd, will certainly win the game.

N. B. In regard to theſe back-games I ſhall make them only upon the moſt eſſential moves; for if I were to make them upon every move, it would be an endleſs work.

(*k*) Your king's pawn being as yet in no danger, your knight attacks his biſhop, in order to take it, or have it removed.

(*l*) As it is always dangerous to let the adverſary's king's biſhop batter the line of your king's biſhop's pawn; and as it is likewiſe the moſt dangerous piece to form an attack, it is not only neceſſary to oppoſe him by times to your queen's biſhop, but you muſt get

get rid of that piece as ſoon as a convenient occaſion offers.

(*m*) You chuſe to caſtle on the king's ſide, in order to ſtrengthen and protect your king's biſhop's pawn, which you will advance two ſteps as ſoon as your king's pawn is attack'd.

(*n*) He is forced to play this pawn, to hinder you from puſhing your king's biſhop's pawn upon his queen.

(*o*) This king's rook's pawn is play'd to unite all your pawns together, and puſh them afterwards with vigour.

(*p*) He plays this pawn to hinder your knight entering in his game, and forcing his queen to remove; were he to play otherwiſe, your pawns would have an open field.

(*q*) You play this knight to enable yourſelf to puſh your king's biſhop's pawn next; it will be then ſupported by three pieces, the biſhop, the rook, and the knight.

(*r*) He plays this knight to hinder your project, by breaking the ſtrength of your pawns, which he would undoubtedly do by puſhing his king's knight's pawn; but you break his deſign by changing your rook for his knight.

(*s*) You play your rook to protect your king's pawn, who would remain in the lurch

as

as ſoon as you puſh your king's biſhop's pawn.

(*t*) The queen returns to hinder the check-mate, now ready prepared.

(*u*) Were you not to take with your pawn, your firſt project, laid in the beginning of the game, would be reduced to nothing, and you would run the riſk of loſing the game.

(*w*) He offers to change queens, in order to break your ſcheme of giving him check-mate with your queen and biſhop.

(*x*) You are to obſerve, when your biſhop runs upon white, you muſt ſtrive to put your pawn always upon black, becauſe then your biſhop ſerves to drive away your adverſary's king or rook when between your pawns; the ſame when your biſhop runs black, to have then your pawns upon white. Few players have made this remark, though a very eſſential one.

(*y*) As his king may retire at his biſhop's ſquare, it is neceſſary to ſend you to a ſecond back-game, which will ſhew you how to proceed in this caſe.

REFLECTIONS

ON

CUNNINGHAM's GAMBIT.

(*a*) If inſtead of playing this biſhop at his third ſquare he had play'd it at his king's ſecond ſquare, you had won the game in a few moves, which you will ſee by my firſt back-game, beginning from this ſeventh move.

(*b*) Without a ſacrifice of this biſhop he could not win the game; but, loſing it, for three pawns, he muſt by a good management of them, become your conqueror. The very ſtrength of thoſe three pawns (provided he doth not be too haſty in puſhing them forwards, and that they be always well ſuſtain'd by his pieces) will win the game in ſpite of your beſt defence.

(*c*) If you had puſh'd this pawn two ſteps, you had given to his knights a free entry in your game, which would have loſt you the party

party very ſoon. Indeed it is ſo extremely obvious, that it is unneceſſary to make it the ſubject of a ſecond back-game, which I at firſt intended.

(*d*) This move is of great conſequence to him, becauſe it hinders you from attacking his king's knight with your queen's biſhop, which would have enabled you to ſeparate his pawns by changing one of your rooks for one of his knights, and in this caſe the advantage of the game would have turned on your ſide.

(*e*) He plays this knight to take your queen's biſhop, which would prove very incommodious to him in caſe he ſhould caſtle on his queen's ſide. It is here proper to obſerve again as a general rule, that if the ſtrength of your game conſiſts in pawns, the beſt way is to take the adverſary's biſhops as ſoon as poſſible, becauſe they can ſtop the advancing of the pawns much better than the rooks.

(*f*) Not knowing how to ſave your biſhop without doing worſe, you play your queen to take his place again when taken; for, if you had play'd it at your king's biſhop's fourth ſquare to hinder the check of his knight, he would have puſh'd his king's knight's

knight's pawn upon your ſaid biſhop, and would have made you loſe the game immediately.

(*g*) If he had played his queen any where elſe, ſhe would have been cramp'd; therefore he offers to change, that in caſe you refuſe he may place her at her third ſquare, where ſhe not only would have been ſafe, but extremely well poſted.

(*h*) If you did not take his queen, your game would be ſtill in a worſe condition.

(*i*) If he had puſh'd this pawn two ſteps, you had gain'd his queen's pawn, taking it with your biſhop. This would have mended your game very much.

(*k*) One muſt always ſtrive to hinder the adverſary from doubling his rooks, particularly when there is an opening in the game, therefore he propoſes immediately to change one for the other.

(*l*) He plays this pawn to puſh afterwards that of his king's knight's upon your knight, with an intention to force it from his poſt; but if he had puſhed his knight's pawn before he play'd this, you muſt have poſted your knight at your king's rook's fourth ſquare, and by this means you would have ſtopp'd the progreſs of all his pawns.

(*m*) If

(*m*) If instead of playing this he had given check with his rook's pawn, he would have play'd ill, and entirely against the instruction given in the former part.

FINIS.